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SOME-NEW BIOGRAPHICAL AND HISTORI-CAL LITERATURE.

THE LIFE AND LETTERS OF CHARLES BUL-FINCH, ARCHITECT. With Other Family Pa-pers. Edited by his Grand-laughter, Ellen Susan Buifinch. With an Introduction by Charles A. Cummings. Illustrated. Octavo, pp. xiv, 323. Houghton, Mifflin & Co.

JOHN WELLBORN ROOT: A STUDY OF HIS LIFE AND WORK. By Harriet Monroe. With Etchings and Drawings by Charles F. W. Miclatz and Facsimiles of Designs by Mr. Root. Octavo, pp. xii, 291. Houghton, Mifflin & Co.

Octavo, pp. xii. 291. Houghton, Mifflin & Co.

A HISTORY OF ARCHITECTURE FOR THE
STUDENT, CRAFTSMAN AND AMATEUR.
Being a Comparative View of the Historical
Styles from the Earliest Period. By Banister
Fletcher and Banister F. Fletcher. Hustrated.
Octavo, pp. xv. 33. Charles Scribner's Sons.

EUROPEAN ARCHITECTURE: A HISTORICAL
STUDY. By Russell Sturgis. Illustrated. Octavo, pp. xvi. 478. The Macmilian Company.

A TEXTBOOK OF THE HISTORY OF ARCHITECTURE. By A. D. F. Hamilin. Illustrated.
Octavo, pp. xvii. 441. Longmans, Green & Co.

THE STORY OF ARCHITECTURE: AN OUT-

THE STORY OF ARCHITECTURE: AN OUTLINE OF THE STYLES IN ALL COUNTRIES.
By Charles Thompson Mathews. Hustrated.
Octavo, pp. xvi. 488. D. Appleton & Co.

ANIMAL SYMBOLISM IN ECCLESIASTICAL ARCHITECTURE. By E. P. Evans. With a Bibliography and Seventy-eight Hustrations. Octavo, pp. xii, 375. Henry Holt & Co. The life of Charles Bulfinch was lacking in material for a picturesque biography, and those pages which his granddaughter has recently edicated to his memory are colorless in so far

as the personality of the man is concerned. But it is, nevertheless, good to have a memoir of the distinguished Bostonian, who left a noble mark upon the architecture of his native town whose labors at Washington, in the completion of the Capitol, we owe a working out of the plans originated by the genius of Latrobe. In other buildings, chiefly in New-England, Bulfinch showed that he possessed in a considerable degree that antiseptic against the ravages of time in any art, the inctinct for style. He was born in 1763, and, though he made a brief trip to Europe in his early manhood, he grew up among purely American influences. He was pregnated by the measured spirit of the last century. We find him developing into a sedate and useful citizen, serving for twenty years as chairman of the Selectmen of Boston, and in ork he preserved the same attitude of conservatism which marked his private life. He was not a great architect, but he was assuredly a good one. He never had any systematic training in his profession, and in adopting as his own the semi-classical style of the Colonial period the wonder is that he did not drift into stereotyped ways of design. It was here, howthat he showed the genuineness of his he was simple, discreet, as a matter of temperament; and his buildings are remarkable for distinction which lifts them above the ordinary works of his time. Though he had no initlative, no creative power, he managed to handle the familiar lines of our earlier architecture those buildings which, in spite of imperfections, are recognized as landmarks in the history of nation's architecture. Bulfinch was an inispensable element in American architecture at a time when useful men were few. He struck the monumental note, and by his good taste did much to postpone for many years the evil growth of such so-called "art" as has since disfigured our public buildings. The better architects of the present day, reviving and creating noble ideals, look back to Bulfinch as ssor of whom they are proud. Among those architects and among many lay readers the present biography will be given a high value

Serviceable in the same way is the volume in which Miss Monroe has sympathetically celebrated the brief life of John Wellborn Root. He has been known too little, as a man, to the American public. Dying in the full flush of his ambitious plans for the architectural scheme of the great Fair at Chicago, his powers were realized by his colleagues and but imperfectly recognized by the world in general. Miss Monroe portrays him now at full length, a man of imaginetive and neculiarly sensitive temperament, but eager to work out his problems with a full sense of all the relations they bore to the conditions about him. An artist knows in his art no nationality, yet to say that Mr. Root was a type what the American architect should be is only one way of saving that he exactly fulfilled the redecorative impulses, tastes, enthusiasms, in his nature, and now and then he put them into lasting form; but a survey of his work discovers very few indulgences in either decoration or mere picturesqueness. What he tried for was the fulfilment of modern needs and the expression of modern ideas. Thus we find his gigantic sive, dignified buildings which make the abnormal seem normal, and render beautiful the piling admirable work at the Fair-he developed his balanced construction. The virtue of the Rookery in Chicago, or the Mills Building in San Francisco, is that the designer frankly accepted commercial conditions, and through a judiciously simple treatment of lines and masses brought forth imposing qualities where only fantasticality seemed to lurk. No one has surpassed him in the refined and reasonable arrangement of those hundreds of windows which, with piers and little fragments of wall between, we call the modern office building. He knew all that was required in such an edifice, from the foundation stones and the heating apparatus to the lighting of the rooms and the creation of a profitable revenue. In consequence, he made it homogeneous-made it a work of art. Miss Monroe has written gracefully of her subject, showing the genial personality of Mr. Root in vivid outlines at the same time that she reveals the thoroughly artistic bent of his character. A word of commendation should be added for the illustrations. They have been made by Mr. Charles F. W. Mielatz. an eicher who treats architectural themes with a rare combination of art and veracity.

There would seem to be a rather uncommon activity just now in the preparation of architectural manuals. We have received no less than four, all of which aim at instructing the reader in the fundamentals of the art. For the first of these books upon our list, the "History of Architecture," by the Messrs. Fletcher, we have but qualified praise. The plan is a good one. The execution of it is lamentably poor. It was an admirable idea to block out the styles of architecture, even to the little sub-styles, as it were, produced by the special conditions of this or that locality, and to tabulate succinctly the various forces which went to form each one. The authors of this compendium propose to enumerate the geographical, geological and climatic facts, the religious, social and political forces, which have to be reckoned with in the analysis of any architectural style. But to adopt this method is one thing, to employ it successfully is another, and this volume starts out with a fine ideal only to end as a collection of snipers. It leaves an impression of insufficiency at the same time that the authors approve themselves capable of better things. Take, for example, their elucidation of the tremendous artistic efflorescence known as the Hallan Renaissance. Under the head of "Religion" our authors give all their space (eight lines), to Savonarola, observing that "in art he tended to the Puritan theory," and that "the Sistine freesces witness his power over Michael Angelo." Considering the vast influence of the Papacy upon the Renaissance in Italy, this deliverance is astounding: it is as ludicrous as it is irrelevant, Other instances of critical last the interior of the papacy upon the Renaissance of critical and the papacy upon the Renaissance in Italy, this deliverance is astounding: it is as ludicrous as it is irrelevant, Other instances of critical last the interior of the papacy upon the Renaissance in Italy, this deliverance is astounding: it is as ludicrous as it is irrelevant, Other instances of critical last the last interior of the papacy upon the Renaissance in Italy, this deliverance is astounding: it is as ludicrous as it is irrelevant, Other instances of critical last the last interior of the papacy upon the Renaissance in Italy, this deliverance is astounding: it is as ludicrous as the last interior of the papacy upon the Renaissance in Italy.

The proper look is excellent, But it has authority distinct fraction of the papacy upon the Renaissance in Italy. The paper is a paper of the papacy upon the Renaissance in Italy. The paper of the papacy upon the Renaissance in Italy, this deliverance is assounding various forces which went to form each one. The

fatuity might be pointed out. The authors are unusually lacking in a sense of historical perspective, to say nothing of a realization of the facts of history, and they have carried concentration beyond all limits. They are so brief as to be almost useless. Yet in taking leave of their book, we must commend it cordially for its plan. If the sketchy outlines which it presents could be filled out, the text expanded until two or three volumes were filled, and the whole edited by a competent scholar, students would welcome it as a valuable addition to their shelves. As it is, the beautiful illustrations seem wasted, and the book will only be of service to those who are competent to make corrections as they turn

in a perusal of the study of "European Architecture," which Mr. Russell Sturgis has lately published. Here and there some question of taste may provoke a difference of opinion, but the broad value of the work remains undiminished. In its helpfulness this book is especially is his easy narrative style. He has accepted the fact that a history of architecture, when it is brief, must always forego omniscience, and his chapters have the quality of talk, they take the him in possession of the broad elements of the subject. In treating Greclan architecture, for instance, Mr. Sturgis devotes a page to polychromy, pointing out tersely but comprehensive ly the part which color played in the designs of an antique builder. His description at this point is exactly what it should be; there is no citation of formal illustrations, he simply indicates the general idea; and throughout his volume he deals with his material in the same tactful method. It is a method particularly acceptable to the lay tails. It popularizes architecture without degrading it, is accurate to the point of professionalism without a constant reliance upon professional terms. It is instructive and it is readable. Mr. Sturgis writes as an architectural student the art brings an element of culture, and his work will stand less as a textbook than as a suggestive essay. He is a source of general ideas rather than of classified information. The publishers have provided him with abundant illus

Mr. Hamlin's little octavo is confessedly a textbook, and it has the merits of such a compilation. The general arrangement of schools and individuals is clear, and, while the limits of the book have necessitated severe compression, he has told enough to make his brief survey of value in the schoolroom, where a concise scheme is all that is needed by the general student. Bibliographical notes at the head of each chapter will indicate to the reader those works which will complete his knowledge. The in the book are small, but well printed, and have been chosen so judiciously that they are a distinct help. The volume brought out by Mr. Mathews under the title of "The Story of Architecture" is similar in scope to Mr. Haman outline of the styles, but it accomplishes this much with clearness, and with praiseworthy rapidity. This work also will be use-

Mr. Evans's analysis of "Animal Symbolism in Ecclesiastical Architecture" would be more interesting if it were not so long in coming to the In fact, the point is never reached. speaking, for, instead of giving a straightforward account of the architectural decorations which are his theme, this author morials of animal symbolism, and talks disformation packed within the covers of his v ume, and, though he offers nothing that the architect might incorporate into his work, he is sure to amuse the general reader with his bits of outlandish lore.

GLADSTONE AND HIS BOOKS

A LETTER IN WHICH HE WRITES OF HIS

EXPERIENCE AS A COLLECTOR. Bernard Quaritch, the famous London bookseller, publishes an occasional miscellany under the title of "Contributions Toward a Dictionary of English Book Collections." In Part VIII of this work he has just printed in fac-simile the following letter

title of "Contributions Toward a Dictionary of English Book Collections." In Part VIII of this work he has just printed in fac-simile the following letter from Mr. Gladstone:

Hawarden, September 9, 1896.

Dear Mr. Quaritch: The regiment of book collectors stands in no need of recruits; and, even if its ranks were thin, I doubt if I am qualified to enlist. I have in my time been a purchaser to the extent of arboit thirty-five thousand volumes, and I might therefore abide a quantitative test; but, as I fear, no other. A book collector ought, as I conceive, to possess the following six qualifications: Appetite, Issure, wealth, knowledge, discrimination and perseverance. Of these I have only had two, the first and the last, and these are not the most important. Restricted visual power now imposes upon me a serious amount of disability; and, speaking generally, I have retired from the list of perchasers. I am gradually transferring the bulk of my library to the Institution of St. Deinfol's, at this place, which I hope to succeed it founding, but I retain certain branches for use, and a few of what are to me treasures, though you would, I apprehend, refuse most of them a place on your seleves.

The oldest book I have—that is to say, the one longest in my possession—was presented to me personally by Mrs. Hannah More. It is a copy of her "Sacred Dramas," printed and given to me in 1815, eighty-one years ago, and was accompanied with a pretty introductory sentence, of which I remember only the first words. They were these: "As you have just come into this world, and I am just goling out of it, allow me," and so forth.

My purchases commenced a few years after that time, and at that period my dearest friend.

My purchases commenced a few years after that time, and I have a variety of books acquired at Eton. Among them is a copy of "Th Memoriam," and at that period my dearest friend.

However the week with whether in the ancient or modern languages, ought to be considered classical. I have a copy of "The Spectator" in ei

New Publications.

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